Visiting Artists

Rosemarie van der Hooft, mezzo-soprano
Paul Grindlay, bass-baritone
Colin Ryan, cello
Jeremy Spurgeon, piano/harpsichord

Saturday, November 20, 2004 at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Love , the Olde Fashioned Way

Amarilli, mia bella (1601) — Giulio Caccini
Muove si dolce (1602) — (1545-1618)

Rosemarie van der Hooft, mezzo-soprano
Paul Grindlay, bass-baritone
Jeremy Spurgeon, harpsichord

From *Pausanias, the Betrayer of his Country* (1695) — Henry Purcell
Sweeter than Roses — (1659-1695)
From *Silent Shades, Bess of Bedlam* (Mad Bess) (1682)
O Solitude, my sweetest choice (1684-5)

Rosemarie van der Hooft, mezzo-soprano
Jeremy Spurgeon, harpsichord
Colin Ryan, cello

This poet sings the Trojan wars
(Anacreon's defeat) (186-7) — Henry Purcell
From Timon of Athens,
Hence with your trifling deity! (1695) — John Blow
Arms, he delights in (published 1700) — (1649-1708)

Paul Grindlay, bass-baritone
Jeremy Spurgeon, harpsichord
Colin Ryan, cello

Quando in calma ride il mare (1710-1711) — George Frederick Handel
(1685-1759)

Rosemarie van der Hooft, mezzo-soprano
Paul Grindlay, bass-baritone
Jeremy Spurgeon, harpsichord
Colin Ryan, cello

Intermission

From *La Serva Padrona* (1733) Giovanni Battista Pergolesi
Lo conosco a quegli occhietti (1710-1736)
Contento tu sarai

Rosemarie van der Hooft, mezzo-soprano
Paul Grindlay, bass-baritone
Jeremy Spurgeon, piano
Colin Ryan, cello

An Chloe (1787) Wolfgang Amadeus Mozart
Abendempfindung an Laura (1787) (1756-1691)
Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte (1787)

Rosemarie van der Hooft, mezzo-soprano
Jeremy Spurgeon, piano

Der Jüngling an der Quelle (1817) Franz Schubert
Die Forelle (1817) (1797-1828)
Der Fischer (1815)
Auf der Bruck (1825)

Paul Grindlay, bass baritone
Jeremy Spurgeon, piano

From *Cosi fan' tutte* (1790) Wolfgang Amadeus Mozart
Il core vi dono
From *The Magic Flute* (1791)
Papageno/Papagena duet

Rosemarie van der Hoof, mezzo-soprano
Paul Grindlay, bass-baritone
Jeremy Spurgeon, piano

Texts and Translations

Amarilli, mia bella
Amarilli, mia bella,
Non credi, o del mio cor dolce desio,
D'esser tu l'amor mio?
Credilo pur: e se timor t'assale,
rendi questo mio strale
Aprimi il petto e vedrai scritto in core:
Amarilli, Amarilli, Amarailli
è il mio amore.

Amaryllis, my lovely one
Amaryllis, my lovely one,
do you not believe, o my heart's sweet desire,
That you are my love?
Believe it thus: and if fear assails you,
Take this arrow of mine,
Open my breast and see written on my heart:
Amaryllis, Amaryllis, Amaryllis,
Is my beloved.

Quando in calma ride il mare
Quando in calma ride il mare
Le tempeste hai piu vicine,
E passo in un baleno
Dall'altezza alle ruine.

When calmly laughs the sea
When calmly laughs the sea
The storms are ever near,
And in a flash bring
The heights down to ruin.

An Chloë
Wenn die Lieb' aus deinen blauen,
hellen, offnen Augen sieht,
und vor Lust hinein zu schauen
mir's im Herzen klopft und glüht;

und ich halte dich und küße
deine Rosenwangen warm,
liebes Mädchen, und ich schließe
zitternd dich in meinem Arm,

Mädchen, Mädchen, und ich drücke
dich an meinen Busen fest,
der im letzten Augenblicke
sterbend nur dich von sich läßt;

den berauschten Blick umschattet
eine düstre Wolke mir,
und ich sitze dann ermattet,
aber selig neben dir.

To Chloë
When love shines from your blue,
bright, open eyes,
and with the pleasure of gazing into them
my heart pounds and glows;

and I hold you and kiss
your rosy, warm cheeks,
lovely maiden, and I clasp
you trembling in my arms,

maiden, maiden, and I press
you firmly to my breast,
which at the last moment,
only at death, will let you go;

then my intoxicated gaze is shadowed
by a gloomy cloud,
and I sit then, exhausted,
but blissful, next to you.

Abendempfindung an Laura
Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz;
So entfliehn des Lebens schönste Stunden,
Fliehn vorüber wie im Tanz.

Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab;
Aus ist unser Spiel, des Freundes Träne
Fließet schon auf unser Grab.

Evening Thoughts
Evening it is; the sun has vanished,
And the moon streams with silver rays;
Thus flee Life's fairest hours,
Flying away as if in a dance.

Soon away will fly Life's colorful scenes,
And the curtain will come rolling down;
Done is our play, the tears of a friend
Flow already over our grave.

Abendempfindung an Laura (cont'd)
Bald vielleicht (mir weht, wie Westwind leise,
Eine stille Ahnung zu),
Schließ ich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh.

Werdet ihr dann an meinem Grabe weinen,
Trauernd meine Asche sehn,
Dann, o Freunde, will ich euch erscheinen
Und will himmelauf euch wehn.

Schenk auch du ein Tränchen mir
Und pflücke mir ein Veilchen auf mein Grab,
Und mit deinem seelenvollen Blicke
Sieh dann sanft auf mich herab.

Weih mir eine Träne, und ach! schäme
dich nur nicht, sie mir zu weihn;
Oh, sie wird in meinem Diademe
Dann die schönste Perle sein!

Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte
Erzeugt von heißer Phantasie,
In einer schwärmerischen Stunde
Zur Welt gebrachte, geht zu Grunde,
Ihr Kinder der Melancholie!

Ihr danket Flammen euer Sein,
Ich geb' euch nun den Flammen wieder,
Und all' die schwärmerischen Lieder,
Denn ach! er sang nicht mir allein.

Ihr brennet nun, und bald, ihr Lieben,
Ist keine Spur von euch mehr hier.
Doch ach! der Mann, der euch geschrieben,
Brennt lange noch vielleicht in mir.

Evening Thoughts
Soon, perhaps (the thought gently arrives
like the west wind -
A quiet foreboding)
I will part from life's pilgrimage,
And fly to the land of rest.

If you will then weep over my grave,
Gaze mournfully upon my ashes,
Then, o Friends, I will appear
And waft you all heavenward.

And You [my beloved], bestow also a little tear on me,
And pluck me a violet for my grave,
And with your soulful gaze,
Look then gently down on me.

Consecrate a tear for me, and ah!
Do not be ashamed to cry;
Those tears will be in my diadem
then: the fairest pearls!

When Luise burned the letters of her unfaithful lover
Generated by ardent fantasy;
in a rapturous hour
brought into this world - Perish,
you children of melancholy!

You owe the flames your existence,
so I restore you now to the fire,
with all your rapturous songs.
For alas! he sang them not to me alone.

I burn you now, and soon, you love-letters,
there will be no trace of you here.
Yet alas! the man himself, who wrote you,
may still perhaps burn long in me.

Der Jüngling an der Quelle
Leise rieselnder Quell!
Ihr wallenden flispernden Pappeln!
Euer Schlummergeräusch
Wecket die Liebe nur auf.

Linderung sucht' ich bei euch
Und sie zu vergessen, die Spröde.
Ach, und Blätter und Bach
Seufzen, Louise, Dir nach!

Die Forelle
In einem Bächlein helle,
Da schoß in froher Eil
Die launische Forelle
Vorüber wie ein Pfeil.

Ich stand an dem Gestade
Und sah in süßer Ruh
Des muntern Fischleins Bade
Im klaren Bächlein zu.

Ein Fischer mit der Rute
Wohl an dem Ufer stand,
Und sah's mit kaltem Blute,
Wie sich das Fischlein wand.

So lang dem Wasser Helle,
So dacht ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.

Doch endlich ward dem Diebe
Die Zeit zu lang. Er macht
Das Bächlein tückisch trübe,
Und eh ich es gedacht,

So zuckte seine Rute,
Das Fischlein zappelt dran,
Und ich mit regem Blute
Sah die Betrogene an.

Der Fischer
Der Mond sich nicht im Meer?
Kehrt wellenatmend ihr Gesicht
Nicht doppelt schöner her?
Lockt dich der tiefe Himmel nicht,
Das feuchtverklärte Blau?
Lockt dich dein eigen Angesicht
Nicht her in ew'gen Tau?"

The youth by the spring
Softly, trickling spring!
Ye churning, rustling poplars!
The sounds of slumber you make
Will only awaken my love.

Balm was I seeking from you
And to forget her indifference.
Ah, the brook and each tree
Sigh for my loved one, Louisa, for thee.

The trout
In a bright little brook
there shot in merry haste
a capricious trout:
past it shot like an arrow.

I stood upon the shore
and watched in sweet peace
the cheery fish's bath
in the clear little brook.

A fisher with his rod
stood at the water-side,
and watched with cold blood
as the fish swam about.

So long as the clearness of the water
remained intact, I thought,
he would not be able to capture the trout
with his fishing rod.

But finally the thief grew weary
of waiting. He stirred up
the brook and made it muddy,
and before I realized it,

his fishing rod was twitching:
the fish was squirming there,
and with raging blood I
gazed at the betrayed fish.

The fisherman
The water roared, the water swelled;
a fisherman sat beside,
gazing calmly at his fishing line,
cool to his very heart.
And as he sits there and as he listens,
the waves split
and from the turbulent water
a watery woman bursts up.

Der Fischer (cont'd)
Das Wasser rauscht', das Wasser schwoll,
Netzt' ihm den nackten Fuß;
Sein Herz wuchs ihm so sehnsuchtsvoll
Wie bei der Liebsten Gruß.
Sie sprach zu ihm, sie sang zu ihm;
Da war's um ihn geschehn;
Das Wasser rauscht', das Wasser schwoll,
Ein Fischer saß daran,
Sah nach dem Angel ruhevoll,
Kühl bis ans Herz hinan.
Und wie er sitzt und wie er lauscht,
Teilt sich die Flut empor:
Aus dem bewegten Wasser rauscht
Ein feuchtes Weib hervor.
Sie sang zu ihm, sie sprach zu ihm:
"Was lockst du meine Brut
Mit Menschenwitz und Menschenlist
Hinauf in Todesglut?
Ach wüßtest du, wie's Fischlein ist
So wohlig auf dem Grund,
Du stiegst herunter, wie du bist,
Und würdest erst gesund.
Labt sich die liebe Sonne nicht,
Halb zog sie ihn, halb sank er hin
Und ward nicht mehr gesehn.

Auf der Bruck
Frisch trabe sonder Ruh und Rast,
Mein gutes Roß, durch Nacht und Regen!
Was scheust du dich vor Busch und Ast
Und strauchelst auf den wilden Wegen?
Dehnt auch der Wald sich tief und dicht,
Doch muß er endlich sich erschliessen;
Und freundlich wird ein fernes Licht
Uns aus dem dunkeln Tale grüßen.

Wohl könnt ich über Berg und Feld
Auf deinem schlanken Rücken fliegen
Und mich am bunten Spiel der Welt,
An holden Bildern mich vergnügen;
Manch Auge lacht mir traulich zu
Und beut mit Frieden, Lieb und Freude,
Und dennoch eil ich ohne Ruh,
Zurück zu meinem Leide.

The fisherman
She sang to him, and spoke to him:
"Why do you lure my children
with your human wit and cunning,
up here to this deadly glow?
Ah, if you only knew how pleasant the tiny fish
find it below the surface,
you would come down, just as you are,
and you would be well for the first time.
Does not the dear sun refresh itself
and the moon as well, in the sea?
Do they not turn their faces, breathing the waves
and thus becoming doubly fair?
Aren't you tempted by the deep sky,
the moist and transfiguring blue?
Aren't you tempted by your own face
shining in the eternal dew?"
The water roared, the water swelled,
and moistened his naked foot;
and his heart filled with the longing
that he felt at the greeting of his beloved.
She spoke to him, and sang to him;
then all was done for him;
half pulled by her and half sinking himself,
he went down and was never seen again.

At the Bruck
Trot briskly without rest,
my good horse, through night and through rain!
Why do you shy at bush and branch
and stumble on the wild paths?
Though the forest stretches deep and dense,
it must finally open up;
and a distant light will greet us kindly
out of the dark valley.

I can fly over mountain and field
on your slender back
and enjoy the world's
colourful vistas.
Many an eye laughs intimately at me,
with peace, love and joy;
and yet I hurry without rest,
back to my grief.

Auf der Bruck (cont'd)
Denn schon drei Tage war ich fern
Von ihr, die ewig mich gebunden;
Drei Tage waren Sonn und Stern
Und Erd und Himmel mir verschwunden.
Von Lust und Leiden, die mein Herz
Bei ihr bald heilten, bald zerrissen
Fühlt ich drei Tage nur den Schmerz,
Und ach! die Freude mußt ich missen!

Weit sehn wir über Land und See
Zur wärmer Flur den Vogel fliegen;
Wie sollte denn die Liebe je
In ihrem Pfade sich betrügen?
Drum trabe mutig durch die Nacht!
Und schwinden auch die dunkeln Bahnen,
Der Sehnsucht helles Auge wacht,
Und sicher führt mich süßes Ahnen.

At the Bruck
For three days now I have been far away
from her to whom I am eternally bound;
For three days sun and star
and earth and heavens were missing for me.
Of the delight and grief,
that when I was with her, now healed, now
tore my heart,
for three days I have only felt the pain,
and oh!, the joy I had to miss!

We see the bird fly far over land and sea
to warm pastures;
How then should love ever
deceive itself in its path?
So trot bravely through the night!
Although the dark tracks may fade,
the bright eye of yearning still watches,
and sweet foreboding guides me safely.

ROSEMARIE VAN DER HOOFT, mezzo-soprano

"The role of Dido was well and expressively sung by mezzo-soprano Rosemarie van der Hooft. Dido's famous closing lament was extremely moving and poignant: She died gorgeously."
~ with the American Bach Soloists, in Purcell's *Dido and Aeneas*

"Mezzo Soprano Rosemarie van der Hooft met every nuance head on, with beauty of tone one of many components to savor from this warmly communicative Winnipeg singer."
~with the Manitoba Chamber in James Rolfe's *Six Songs*

Mezzo-soprano Rosemarie van der Hooft holds a Masters of Early Music Performance from McGill University and has studied with early music specialist Julianne Baird and 20th century specialist Jane Manning. She is widely respected for her interpretations of Bach and Handel, performing this repertoire in England, the United States, and Canada. Rosemarie has performed in concert and oratorio with leading orchestras and early music organizations across Canada including Tafelmusik, Orchestre Symphonique de Montréal, Winnipeg Symphony Orchestra, Manitoba Chamber Orchestra, Pacific Baroque Orchestra, Alberta Baroque Ensemble, Richard Eaton Singers and the Elora Festival, and in the United States with the New York Collegium, American Bach Soloists, Apollo's Fire, Boston Handel & Haydn Society, St. Paul Chamber Orchestra, and Seattle Baroque. She is featured with the Aradia Baroque Ensemble on the Naxos label recording of Purcell's music for *The Tempest*, as well as a music video excerpt from this CD for broadcast on BRAVO!.

Rosemarie's interpretation of repertoire from the 20th century has received widespread critical acclaim. She has been a frequent performer at the Winnipeg Symphony's New Music Festival, recently performing the world premiere of award-winning Canadian composer Kelly-Marie Murphy's *Sur les pas de la lune*. She regularly performs, premieres and commissions the work of Canada's foremost composers including R. Murray Shafer, Randolph Peters, James Rolfe and others. She has performed the works of international composers such as Gavin Bryars, Bright Sheng, and Sophia Gubaidulina, as well as the Canadian premiere of two works by Peter Sculthorpe for CBC Toronto's Encounters Series and Soundstreams Canada. Rosemarie's operatic work reflects her baroque and 20th century specialties including Purcell's *Dido and Aeneas* with the American Bach Soloists, Handel's *Ariodante* with the Boston Handel & Haydn Society, and *Tamerlano* at the Aldeburgh Festival in England, and the Manitoba Opera premiere of Randolph Peters' opera *Nosferatu*.

Rosemarie has been featured on CBC National broadcasts of *Two New Hours* and *Arts Encounters* and is heard frequently in concert on CBC national and regional programs. Season performance highlights include her debuts with the New York Collegium and conductor Andrew Parrott in *"J.S. Bach's Lost Memorial to Prince Leopold"*, and with the Manitoba Chamber Orchestra under Roy Goodman in Bach's *Cantata #54* and Rolfe's *Six Songs*, a return to Cleveland's Apollo's Fire for performances of Bach's *Christmas Oratorio,* as well as concert appearances in Winnipeg, Calgary and Edmonton, the latter with the renowned Alberta Baroque Ensemble in Bach's *Cantata #54* and Vivaldi's *Stabat Mater*. Highlights for the coming season include a return to New York for Bach's *St. Matthew Passion* with the New York Collegium and a special gala performance of Beethoven's Symphony #9 with the Winnipeg Symphony Orchestra.

PAUL GRINDLAY

British-born bass-baritone Paul Grindlay has appeared with the Vienna Chamber Opera, the Portland Baroque Orchestra, the Carmel Bach Festival, American Bach Soloists, Toronto Consort, the Studio de Musique Ancienne de Montréal, the Vancouver Chamber Choir, Bach Choir and Cantata Singers, the Ottawa Choral Society, Pro Coro Canada, the Alberta Baroque Ensemble, Calgary Opera, the Richard Eaton Singers, the Alberta Baroque Ensemble, Calgary Festival Chorus, Pacific Opera Victoria and Opera Mississauga. He has recorded CDs of music by Buxtehude, Charpentier and Purcell for NAXOS Records with the Aradia Baroque Ensemble and has just completed sessions of an all-Kapsberger recording for Toccata Classics. Last season's engagements included the Duke in Gounod's *Romeo et Juliet* for Calgary Opera, an all-Schubert recital with The Mountainview Connection, and *The Creation* for Kingston Symphony Orchestra's 50th Anniversary. He appeared earlier this season with the Calgary Philharmonic Orchestra in their outdoor "Mozart on the Mountain" concert, before an audience of 7,500, and also in Bach's *Magnificat* and *Coffee Cantata*. This season he will sing *Messiah* with the Victoria Symphony Orchestra, and the Mozart *Requiem* for Pro Coro Canada. He is also the Artistic Director of the Calgary Boys Choir.

COLIN RYAN

Colin Ryan graduated from McGill University in Montreal and continued his studies in the United States and in Europe. He is currently the Principal Cellist of the Edmonton Symphony Orchestra. He has also performed with the Orford String Quartet, the Pacific Baroque Orchestra in Vancouver and the World Philharmonic Orchestra. He has appeared as soloist with the Edmonton Symphony, the Alberta Baroque Ensemble, and other chamber orchestras in Edmonton. Colin was invited to join the National Arts Centre Orchestra for a summer season as Guest Principal Cellist. He also plays baroque cello and viola da gamba.

JEREMY SPURGEON

British-born Jeremy Spurgeon won scholarships to study both piano accompaniment and organ at the Royal Northern College of Music, Manchester and later studied organ with Lionel Rogg at the Geneva Conservatoire where he gained the Premier Prix de la Classe de Virtuosité. In 1980 he came to Edmonton as director of music at All Saints' Cathedral and has since appeared in concert with many Canadian and international ensembles, singers and instrumentalists, including the Edmonton Symphony Orchestra, Richard Eaton Singers, Pro Coro Canada and Edmonton Opera. Jeremy has performed as piano accompanist and organist across Canada and Europe.

Upcoming Events

November

21 Sunday, 10:00 am
Voice Masterclass
Visiting Artists
Rosemarie van der Hooft
Paul Grindlay
Free admission

21 Sunday, 8:00 pm
Visiting Artists Recital
Mary Johnson, violin
Colin Ryan, cello
Michael Massey, piano
Béla Bartók *First Rhapsody (Folk Dances)*; Sergei Prokofieff *Sonata in D Major, Op 94a*; Felix Mendelssohn *Trio in D Minor, Op 49*
Admission: $15/student/senior, $20/adult

21 Sunday, 8:00 pm
New Music Series
Visiting Artist **François Houle, clarinet and electronics**
Featuring François Houle *Aeriali X*
Joél-François Durand *Thiodhlac*
François Houle *Aeriali I*
Paul Dolden *In a bed, where the moon was sweating, Resonance #1*
Laurie Radford *deflector*
François Houle *Illicit*
John Oliver *Dust*
Studio 27, Fine Arts Building
Admission: $20/adult,$15/student/senior

22 Monday
New Music Series
Visiting Artist **François Houle**
12:00 - 2:00 pm improvisation masterclass
2:00 - 3:00 pm presentation
Free admission
Studio 27, Fine Arts Building
For information, please call 492-0585

24 Wednesday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, conductor
Concerto Competition FINALS
Admission: $10/student/senior, $15/adult

26 Friday, 4:00-6:00 pm
Piano Masterclass
Visiting Artist **Jaromir Klepac**
Free admission
For more information, please call 492-8109 or 492-0601

26 Friday, 5:00-7:00 pm
Strings Masterclasses
Visiting Artists
Kapralova Quartet
Cello - Studio 27, Fine Arts Building
Violin -1-23 Fine Arts Building
General Admission: $15/class
For more information, please call 492-8112 or 492-0601

26 Friday, 8:00 pm
The University of Alberta Madrigal Singers
Leonard Ratzlaff, conductor
with **Roger Admiral, piano**
Tanya Prochazka, cello
Kevin Dill, organ
Bach *Singet dem Herrn*
Fauré *Cantique de Jean Racine*
Goodall *In Memoriam Anne Frank* and music by Dove, Mendelssohn and Schütz
All Saints' Anglican Cathedral
Admission: $10/student/senior, $15/adult

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).